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## Richard Wagner's Meistersinger von Nürnberg

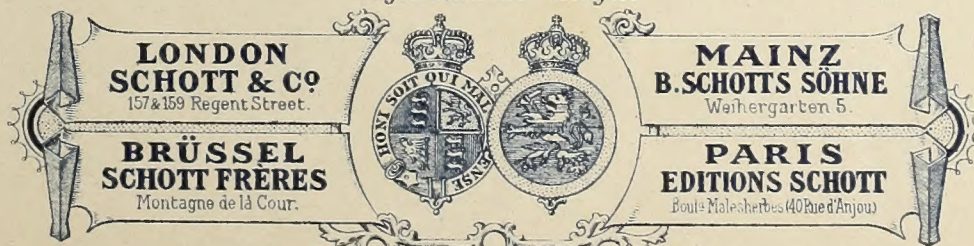
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# DIE MEISTERSINGER VON NÜRNBERG

von **R. WAGNER.**

## Walther's Preislied

*Fräulein Teresa ZAMARA.*

übertragen

von **CH. OBERTHÜR.**

**Etwas bewegt.**

## Harpe.

(C h A h) *p*

*cresc* - *poco*

*a - - poco.*

**Etwas schneller.**

Im ersten Zeitmaas.

gleitend

(A b C b)

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zurückhaltend.

*dolce.*

zurückhaltend.

The first system of the musical score consists of two staves. The treble staff begins with a series of eighth and sixteenth notes, some beamed together. The bass staff has a few notes and rests. The tempo/mood is marked 'zurückhaltend.' at the beginning and end of the system. The dynamics include 'dolce.' in the middle.

Sehr mässig.

*p*

(L.H.)

*p*

(L.H.)

*p*

*dolce.*

The second system continues with two staves. It features several triplets and slurs. The tempo is marked 'Sehr mässig.' The dynamics include 'p' (piano) and 'dolce.' (softly).

*cresc.*

*molto cresc.*

The third system shows a continuation of the musical piece. It includes a triplet in the treble staff. The dynamics are marked 'cresc.' (crescendo) and 'molto cresc.' (much crescendo).

*f*

*dim.*

The fourth system features a forte 'f' dynamic at the beginning, followed by a 'dim.' (diminuendo) marking. It includes various musical notations such as slurs and ties.

*p*

*un poco riten.*

*p*

The fifth system begins with a piano 'p' dynamic and a 'un poco riten.' (un poco ritenuto) marking. It concludes with another 'p' dynamic. The notation includes slurs and various note values.



etwas lebhafter.

*cresc.*

*p*

*f*

12

*dim.*

*dolce*

*dolciss.*

*pp*

7

*p*

3

*p*

*cresc.*

*f*

*dim.*

*dim.*

(D $\flat$ )



*zurückhaltend.*

*p* (C $\flat$ ) (A $\flat$ ) (G $\flat$ ) (G $\flat$ )

(B $\flat$ ) *cresc.* (G $\flat$ ) (D $\flat$  A $\flat$ )

(C $\flat$  A $\flat$ ) *dim.* *p*

(F $\flat$ ) *f* (C $\flat$ ) (C $\flat$ ) *dol.* *f*

*sehr feurig.*

*dolce.* *cresc.*



First system of musical notation. The treble staff begins with a whole note chord, followed by a series of eighth notes. The bass staff features a continuous eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Second system of musical notation. The treble staff has a whole note chord followed by eighth notes. The bass staff continues with eighth-note accompaniment. The dynamic *p* (piano) is marked at the beginning.

Third system of musical notation. The treble staff features a whole note chord followed by eighth notes. The bass staff has eighth-note accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).

Fourth system of musical notation. The treble staff has a whole note chord followed by eighth notes. The bass staff features eighth-note accompaniment. Dynamics include *espress.* (espressivo), *dolce.* (dolce), and *cresc.* (crescendo).







First system of musical notation, featuring two staves. The upper staff contains a series of chords with a *cresc.* marking. The lower staff contains a series of chords with a *p dolce.* marking. The system concludes with another *cresc.* marking.

Second system of musical notation, featuring two staves. The upper staff contains a series of chords with a *molto cresc.* marking. The lower staff contains a series of chords with a *f* marking. The system concludes with a *f* marking.

Third system of musical notation, featuring two staves. The upper staff contains a series of chords with a *dim.* marking. The lower staff contains a series of chords with a *dim.* marking. The system concludes with a *dim.* marking.

Fourth system of musical notation, featuring two staves. The upper staff contains a series of chords. The lower staff contains a series of chords. The system concludes with a series of chords.



The first system of musical notation consists of two staves. The upper staff features a series of eighth notes, with a bracketed group of eight notes marked with the number '8'. The lower staff contains a series of eighth notes, with a bracketed group of fifteen notes marked with the number '15'. The key signature is three flats (B-flat, E-flat, A-flat).

The second system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of three flats. It contains a series of eighth notes, with a bracketed group of twenty-four notes marked with the number '24'. The lower staff begins with a bass clef and a key signature of three flats. It contains a series of eighth notes, with a bracketed group of eight notes marked with the number '8'. The key signature changes to two flats (B-flat, E-flat) for the remainder of the system. The word *simile.* is written below the upper staff.

The third system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. It contains a series of eighth notes, with a bracketed group of eight notes marked with the number '8'. The lower staff begins with a bass clef and a key signature of two flats. It contains a series of eighth notes, with a bracketed group of eight notes marked with the number '8'. The key signature changes to one flat (B-flat, E-flat) for the remainder of the system.

The fourth system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes, with a bracketed group of eight notes marked with the number '8'. The lower staff begins with a bass clef and a key signature of one flat. It contains a series of eighth notes, with a bracketed group of eight notes marked with the number '8'. The word *gleitend.* is written below the upper staff. The system concludes with a double bar line and a final chord.

FINE.







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PAR

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